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une action de durée indéfinie, *depuis* marque le commencement et non la fin de l'action parfaite: Il a dormi depuis ce matin."

There is the same relation between the pluperfect and the imperfect, as is shown in the few examples below given: La hâte de réaliser ce qui avait été son désir unique depuis quatre ans, *etc.* *Oeuvres de Pascal*, I. p. xiv (Grands Ecrivains ed.).—D'autre part les principes offensifs qui avaient toujours été en honneur chez nous depuis 1870 devaient nous faire rechercher l'initiative de l'attaque sur les Allemands. *L'Illustration*, No. 3749 (January 9, 1915), col. 27.—Et il me conta son histoire: il avait vécu depuis soixante-cinq ans, toujours malheureux, toujours battu, . . . assommé par les Turcs qui le défendaient contre les chrétiens. *Ibid.*, No. 3767 (May 15, 1915), in "Le Vieux Turc," last page, inside cover.

This usage of the pluperfect is especially interesting as it throws light upon a moot question, namely, whether the relation between the pluperfect and past anterior is identical with that between the imperfect and past definite. This is not the place for a discussion of the subject at length, nor historically. Miss C. J. Cipriani, in *Modern Philology*, X, p. 495, holds such a view to be "certainly erroneous." In the present usage, at any rate, the pluperfect is strikingly parallel to the imperfect. They both give the past action without any indication *per se* of the subsequent continuance. Depuis la décadence de la famille de Charlemagne, la France avait languì plus ou moins, *etc.* Voltaire, *Siècle de Louis XIV*, p. 6 (Hachette). Voltaire does not necessarily think of this decline as ended at the time under discussion. Cf. Ils venaient tous les jours. There is nothing to show that the action ceased. Neither the past definite nor the past anterior leave the question of completion open in this way, and the use of the pluperfect with *depuis* seems to be dependent upon this very quality in the tense as distinct from the past anterior.

GUSTAV G. LAUBSCHER.

Randolph-Macon Woman's College.

GREENE AS A COLLABORATOR

Robert Greene has been proposed as part author of so many plays that it may be of interest and value to discover just what his method of procedure was in the one play which we know to have been written by him in collaboration with a fellow dramatist. In his introductory note to *A Looking-Glass for London and England* by Greene and Lodge, Mr. Thomas H. Dickinson says, "The assignment of authorship of different portions of the play is difficult and not entirely profitable."¹ In and of itself the task is certainly not particularly profitable, but I do not see how anyone can consider it difficult, for with a little consideration one will find the play falling of its own weight into its component parts. It is true that Fleay assigns "most and best" of it to Lodge, whereas the "most and best" of it is Greene's; but the main line of cleavage was noted by the late Churton Collins,² and Professor Gayley had already indicated Lodge's scenes in detail.³ On a recent reading I noted what I thought must be the share of each of the authors, and upon finding myself in accord with Professor Gayley except with regard to the two scenes which I think are of particular significance for determining Greene's method of work, I determined to see if I could not arrive at some definite conclusions regarding them.

The play was Greene's at the start. To him may confidently be assigned the opening scene, in which Rasni, King of Nineveh, takes his sister to wife, abetted in his crime by Radagon, whom he thereupon advances.⁴ To Greene likewise belongs the second scene, wherein the prophet Oseas is "let down over the stage in a throne," and Adam, a smith's man, goes to

¹ Mermaid Greene, p. 78.

² In his edition of Greene, Vol. I, pp. 140, 141.

³ *Rep. Eng. Com.*, Vol. I, p. 405, foot-note.

⁴ The verse is for all the world in the staccato manner of *Alphonsus, King of Arragon*, and distinctly less free than that of *Orlando Furioso* and the plays following. Lodge's verse is not of an essentially different type from Greene's, but on the whole is less crisp and more flowing.

drink with two ruffians. This is the first of Greene's series of prose comedy scenes in which this character appears. The scene ends with the moralizing heroic couplets of Oseas.

In act III Lodge's hand appears for the first time. Alcon and Thrasybulus are being oppressed by a usurer; and Lodge's liking for this unpleasant topic is no clearer sign of his authorship than is the obvious dissimilarity which the scene shows to those before it. Oseas concludes the act with some irregular couplets later capped with half a dozen of Greene's.

Not to go into too great detail, Greene tells how Rasni's sister-wife is "strucken black with thunder," as we see when the curtains are drawn; how Rasni thereupon, at Radagon's instigation, takes to wife Alvida, who compliantly poisons her husband; how he visits the priests of the sun⁵ and is threatened by a burning sword; and how at last he and all the others are driven to repentance by the prophet Jonas. In the prose sub-plot, Adam kills one of the ruffians; seduces the smith's wife and beats her husband for interfering; encounters and beats a devil;⁶ receives plentiful drink for amusing Alvida; and finally is caught eating and drinking during the penitential fast.

Lodge follows his own lead with his usurer in another scene; and then, because of Greene's sudden confiscation of this material, which is my main point of interest in this drama, he develops through a series of poetic scenes the arrival of Jonas, whom Greene is now prepared to use for his repentance *motif* with which the play ends.

Throughout all this, the work of the two authors is kept wholly distinct, and the only collaboration consisted in the agreement that Lodge was to prepare Jonas for Greene's con-

sumption (who seems to have swallowed him whole, without digesting, as the whale had done before him) and the mere fitting of the scenes into their places. But now I come to the crucial matter,—the one point of genuine difficulty and of peculiar interest.

In act III, scene ii, we have Lodge's Alcon and Thrasybulus together with Greene's Rasni and Radagon; and Professor Gayley accordingly divides the scene, saying that the first part of it "shows signs of Lodge principally, but some of the lines are Greene's." In Lodge's previous scenes, Alcon has appeared as a simple-minded, boorish, vulgar, and pitiful old man, who dreaded going home to his wife after he had lost his cow to the usurer; but he says he has a son at court (Greene's Radagon) to whom he will appeal for aid. In the present scene we find Alcon at his home with his wife and younger son. Radagon enters and utterly spurns his parents; but "a flame of fire appears from beneath, and Radagon is swallowed." We are sure this trap-door business is Greene's doing; and on closer examination we may note that a distinct change has come over Lodge's characters. Alcon continues to speak prose, because he has been created such a character that he *must*, but all the rest speak in verse. In short, the scene soon yields itself up as wholly Greene's.⁷

The reason for the existence of this scene is most interesting. Greene's Radagon has given no sign of humble extraction, but Lodge fathered him with the boorish peasant Alcon. Greene forthwith brings his Radagon home and has him utterly deny and disclaim his origin. He gives him a mother and brother who speak in verse, and to Alcon himself Greene gives a certain dignity and reserve wholly different from anything he had shown in Lodge's scenes. He does not appeal to his son, as Lodge's Alcon was to have done; but when Radagon says he cannot stay, this new Alcon responds, "Tut, son, I'll help you of that disease quickly, for

⁵In his "Address to the Gentlemen Readers" prefixed to his *Peremides the Blacksmith* (1588), Greene says he cannot "blaspheme with the mad priest of the sun." In default of other priests of the sun, it has been supposed that he referred to Lodge's work in this scene. But these priests do not blaspheme and are not mad. It is possible that an extension of this scene was written in for the stage production by another hand.

⁶In a scene strongly reminding us of the ending of *Friar Bacon and Friar Bungay*.

⁷That the scene is Greene's is made more probable by the fact that Alcon and Thrasybulus now for the first time receive names. In the scenes by Lodge they appear in the quartos merely as a poor Man and a young Gentleman.

I can hold thee." He is even capable of saying to Rasni, "Hence, proud king!" and of a slight indulgence in the Latin. And to make a complete finish of his villain-hero, Greene has him swallowed up in flames. There shall be no more Radagon in this play now! In the opening scenes he had given promise of a longer life.

Yet the essentially imitative genius of Greene shows in this that having become acquainted with Lodge's Alcon one must look sharply to see the difference. Having once discovered the difference, however, we should have little hesitation in assigning to Greene act IV, scene v, where these characters of Lodge's creation appear once more, though Professor Gayley divides the scene and gives the first part of it to Lodge. Here Alcon, having become a light-hearted pickpocket and drinker, borrows again glibly of the usurer, and upon the call of Jonas repents with the rest in a line of blank verse. He is no longer simple-minded, nor vulgar,⁸ nor pitiful, nor boorish.

It would appear, therefore, that so far as this one play is concerned, Greene was disposed to take the lead, to make full use of his friend's invention, but even in his intentional imitation to introduce elements of character of a new and contradictory sort.

HENRY DAVID GRAY.

Stanford University.

NOTES ON EARLY ENGLISH PROSE FICTION

Mr. Esdaile's *List of English Tales and Prose Romances printed before 1740*, reviewed in *Mod. Lang. Notes*, Feb., 1914, stands up under more extended investigation as one of the most thorough and valuable contributions of recent years to the history of English prose fiction. Still, as practically a pioneer in its field, it is of course subject to a continually increasing

number of additions and corrections, which will in time necessitate a new and revised edition.

Mr. Augustus H. Shearer, of the Newberry Library, Chicago, in an unprinted communication put at my disposal, adds to Mr. Esdaile's list an interesting group of titles from a collection of books in this field presented to the Library in 1913 by Mr. Frederic Ives Carpenter. Entirely unrecorded by Mr. Esdaile are: *Marianus, or Love's Heroick Champion*, B. Alsop and T. Fawcet for James Becket, 1641; Mathieu, P., *Unhappy Prosperitie*, Translated into English by Sir Thomas Hawkins, I. Haviland for G. Emondson, 1632; [Pix, Mary], *The Inhumane Cardinal*, For J. Harding and R. Wilkins, 1696. Other works, noted by Mr. Esdaile, appear in other editions: Forde, E., *Montelyon*, T. Haly for W. Thackeray and T. Passenger, 1680; Costes, *Cassandra*, For H. Moseley, 1661; Reynolds, *The Flower of Fidelity*, T. Mabb for G. Badger, 1655; and *Lisarda, or the Travels of Love and Jealousy*, For Jos. Knight, 1690.

It is possible also to add various bits of information to the data supplied by Mr. Esdaile. From copies in the Newberry Library Mr. Shearer notes the following: the 1724 edition of Forde's *Parismus* is indicated as the seventh edition, with T. Norris as publisher (Esdaile, p. 54); the 1682 edition of *Fortunatus* has in the title the correct wording *Tragical*, not *Trachical* (Esdaile, p. 55); the second part of the 1681 edition of Brémond's *The Pilgrim* is bound with the first part of the edition of 1684, thus disposing of the question of one or two volumes in the later edition (Esdaile, p. 169).

To this material I wish to add certain details that have come under my personal observation. In his list of novels written by Mrs. Penelope Aubin, Mr. Esdaile does not include *The Life of Charlotta Du Pont, an English Lady*. Yet this seems to have appeared originally with the dedication—to Mrs. Rowe—and the preface both signed "Penelope Aubin," and was republished with these in that author's collected works in 1739.

Of *The Inconstant Lover: An Excellent Romance* (1671) Mr. Esdaile says: "Perhaps a translation of Chavigny's *L'Amant parjure*, ou

⁸Not that Greene *wouldn't*, but that he *didn't* make him so, as Lodge had done.